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CHESS PLAYERS HAND BOOK

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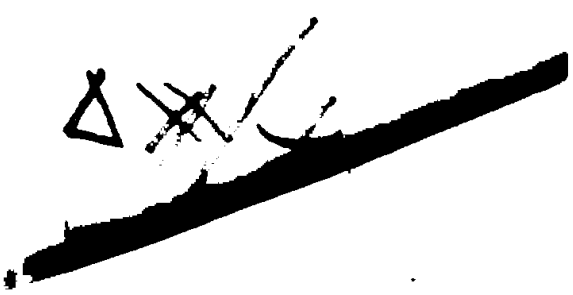

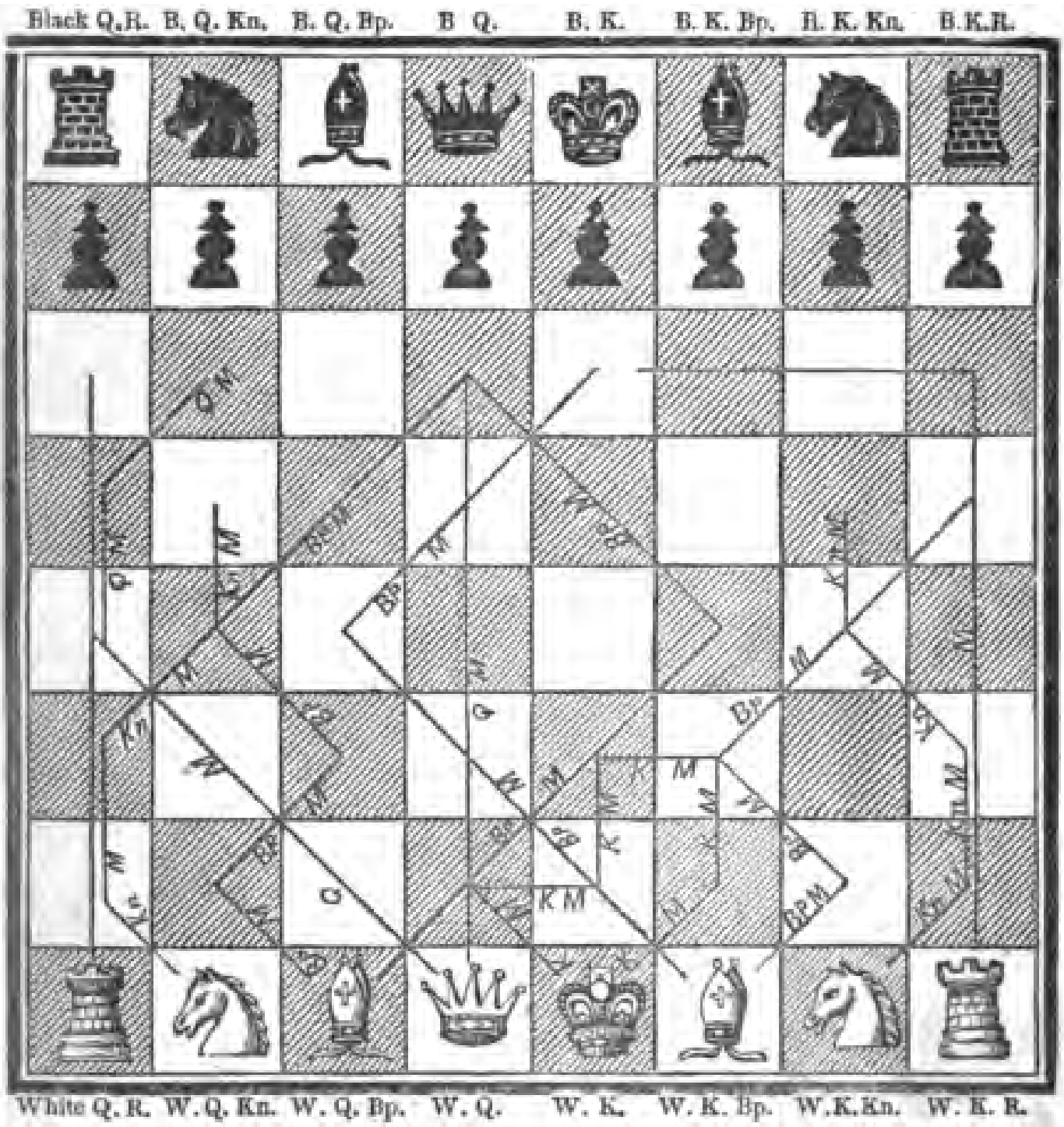

ABBREVIATIONS IN THE PLATE.

K. King.
Q. Queen.
Bp. Bishop.
Kn. Knight.
R. Rook.
K. M. King's March.
Q. M. Queen's do.
Bp. M. Bishop's March
Kn. M. Knight's do.
R. M. Rook's do.

THE

CHESS-PLAYER'S HAND-BOOK;

CONTAINING

A FULL ACCOUNT OF THE GAME OF CHESS, AND THE BEST MODE OF PLAYING IT.

BY THE AUTHOR OF

The Hand-Books of "Etiquette," "Conversation," "The Toilette," "Courtship and Marriage," etc., etc.

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WITHIN the space to which this little work is necessarily restricted, it was manifestly impossible to give very numerous instances of moves; but it is believed that every information is contained in its pages that will not only render it a book of sufficient instruction to lead the pupil to a complete acquaintance with the game of Chess, but also a pleasing and instructive companion to the board at all times. The best authorities have been consulted in its compilation, and nothing is admitted which does not seem to be of positive use, while no *necessary* information has, that its author is aware of, been excluded.

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THE

CHESS-PLAYER'S HAND-BOOK.

THE GAME OF CHESS.

AMUSEMENT has ever been found an indispensable requisite in human life. Whether it be adopted for the sake of relaxation from the toils and anxieties of business, or from the perhaps still more severe stress of pursuits especially mental, experience has proved that it is not only pleasing, but necessary. Many, who have been stimulated by the promptings of duty or the desires of ambition, have endeavoured to do without that rest of the spirit which is found in the engagement of time without any directly profitable object in view, and which is usually

designated by one of the two terms that we have applied to it above; but no one ever did so with impunity. Unremitted labour *will* cause a strain, and even the cheat which care has often attempted to put upon itself of obtaining the end desired, by a change of occupation, instead of a cessation of fatigue, has ever proved delusive and vain. Since, then, amusement *cannot* be dispensed with, the first consideration, and an imperative one it is, is that the means which are taken to procure it should be innocent, and the next is, that they should, if possible, have a tendency to be useful. Various devices have been resorted to for this purpose; but among them unquestionably the first in importance and value, is the GAME OF CHESS. It possesses not only the attraction of intense interest, but so effectually calls forth, nay, absolutely requires the use of the faculties in the nobility of their power, that we will venture to affirm there are few species of discipline so influentially permanent and effective. Indeed one of our best writers has

not hesitated to assert that if two individuals were to set out in the world gifted with equal ability, placed under the same circumstances, with the same education, and having the same opportunities, one of whom played Chess well, and the other not, the first would inevitably checkmate his friend in every situation in life, where they should be brought into contest.

HISTORY OF THE GAME.

Deep and abstruse as this game is in its principles, and comparatively complex in its movements, it is yet so ancient that we have no certain account of its origin.

We are only certain that it was an invention of eastern genius, and the truth seems now tolerably well established, chiefly by the researches of Sir William Jones, that it was first practised in the interior of Hindostan.

Some authors have been inclined to ascribe its discovery and use to the inhabitants of China, but the authority we have just cited, and whose judgment in such matters has never

yet been superseded, has decided it to be an invention of the natives of India. It is said that a philosopher who lived during the reign of a very able, but despotic and cruel sovereign, invented this game in order to show him that if a people be disabled by the loss of their king, a sovereign is equally unable to do without his subjects. The reasoning had its desired effect, and from that time the monarch became as gentle as he was just, and as magnanimous as he was powerful.

The Game of Chess was certainly not known to the Greeks or Romans, and it is believed that it was not introduced into Europe until after the first crusade.

It is supposed to have been first brought into Persia from the west of India, during the sixth century; and appears to have been immemorially known in Hindostan under the name of *Chaturanga*, that is the four *angas* or members of an army. Through a variety of corruptions, this significant term was changed in the Bramimical dialect into *axedraz*, *sacchi*, *echecs*, *chess*; and by a strange

concurrence of circumstances, has given rise to the English word *check*, and even a name to the *exchequer* of Great Britain; the chequers of a chess-board being called in the phraseology of the scientific the *Exchequer or Field of Battle*.

THE CHESS-BOARD.

This is a square board divided into sixty-four compartments of equal size, coloured alternately black and white, eight, of course, in each row. When playing, the board is so placed that a white square is always to the right hand of each player. The rows of squares from right to left are called *ranks*; those from top to bottom, or which range from player to player, are termed *files*; the lines running from corner to corner are called *diagonals*. All the squares are distinguished by the names of the pieces which stand upon them.

THE MEN.

Each player has sixteen pieces or *Men*, as they are called. Eight of these are dignified

pieces, possessing peculiar powers of moving, and eight are undignified, being meaner in shape and less important in influence. The latter are called *pawns;* the former consist of two *castles* or *rooks*, two *knights*, two *bishops*, a *king*, and a *queen*. It is necessary that the two sets be of different colours; black and white, or white and red are generally the colours chosen.

THEIR DISPOSITION ON THE BOARD.

At the commencement of the game, both sets are ranged in similar order, at the respective ends of the board on the two outer rows of squares; the pawns occupying the inner line.

On the square in the right-hand corner is placed a castle of the white party, next to that a knight, next to that a bishop, next to that the queen, next to that the king, next to that a bishop again, then another knight, and then another castle, thus filling the eight outer squares. The bishop, knight, or castle are respectively designated by the party next

to which or rather beside which they stand. Thus the bishop, knight, and castle next to the queen are termed the queen's bishop, queen's knight, queen's castle; and so also of those next the king. The pieces of the adverse party are placed opposite to these; that is, the king opposite to the king, and the queen opposite to the queen. Thus it will be perceived that each queen will be on a square of a different colour.

The pawns are distinguished as dependent upon, or the property of the pieces before which they stand at the commencement of the game. Thus the one standing before the king is called the *king's pawn*, the next to that the *king's bishop's pawn*, and the next to that the *king's knight's pawn*, and the next to that again the *king's castle's pawn*, and so of the others respectively before the queen and her attendants. All the dignified pieces are made so as to bear some fanciful representation of the parties whom they are supposed to figure. As for instance, the king is the tallest piece, and usually formed so as to

have a crown on the top. The queen is the next in height, like, but slightly different from the king. The bishop is represented by a mitre, the knight by a horse's head, and the castle by a round turret.

MOVES OF THE PIECES.

THE *Pawn* moves straight forward, but one square at a time, except in the opening of the game, when it is allowed to move two squares; but according to the strict rules of playing, should it move forward so far and be placed in a situation where it could be taken if it had only moved one square, it is said to be taken *en passant*, and may be then or subsequently removed. But though the pawn moves forward in this way, it does not capture its opponents straight forward. For that purpose it moves diagonally.

The *Castle*, or as it is sometimes called, the *rook*, can move over any number of squares which are not occupied, either backwards, forwards, or sideways, but never diagonally, and can take at any distance where there is nothing to intercept it.

The *Bishop* can move any number of squares, but only diagonally. He never can, therefore, be removed from the colour he is originally placed upon; for if he is placed on a white square, an inspection of the board will show that he never can be removed to a black one.

The *Knight* can move every way, either backwards, forwards, or sideways, but there is a very great peculiarity in his mode of making his step. It is this; He moves one square diagonally, and then one square forward.

The *King* can move in any direction, but only one square at a time.

The *Queen* can move in any direction, like the king, either backwards, forwards, sideways, or diagonally, and as many squares as there is uninterrupted space to pass over.

MODE OF TAKING AT CHESS.

In taking an adversary's piece, it is not the custom in this game, as in *Draughts*, to pass over the piece, but to take up the piece

of an opponent and put down our own in its place. Neither is there any obligation to take a piece which stands in the way; that is perfectly optional.

VALUE OF THE PIECES.

It is of particular importance that the respective value of the pieces should be correctly known, for without this information it is impossible to form any valid calculation by which to direct the moves; and without it this game cannot be played, for victory is only to be achieved by sound foresight and clear perception. The value of the pieces is considered as being estimated at the beginning of the game, for it often occurs that their importance may vary very much at different stages.

The best criterion of value is that of the *Pawn*, which is less valuable than any other piece. The centre pawns are more valuable than those at the side, though in consequence of the attacks to which they are exposed, they attain to the power of queens more seldom

than the others. A pawn attains to the power of queen when it reaches to the last row of squares on the adversary's side, and it may then be exchanged for any other piece the player pleases.

The *Knight* is more valuable than three pawns, but less so than four. As he can move in any direction, it follows that he is more powerful and useful in proportion as he is near the centre of the board. The knight has the peculiar privilege of playing over any piece or pawn, and cannot be taken by any piece he attacks except one of similar degree. Of the two the king's knight is most valuable.

The *Bishop* is of the same value as a knight, being worth about three pawns and a half. The king's bishop is of more value than the queen's, because he has the power of checking the adverse king on his own square, or after he is *castled*. During the progress of the game a knight is more valuable than a bishop, because he can move every way, whereas the bishop is confined

to his own colour; but at the end of the game the bishop is more valuable than the knight, because two bishops can checkmate, while two knights cannot.

The *Castle* is equal in value to a knight, or a bishop and two pawns, or to five pawns, and is the only piece the value of which does not diminish as it approaches the side of the board. The castle and the queen are the only pieces which can singly give checkmate.

The *Queen* is the most valuable and powerful of all the pieces, being worth more than two castles at the beginning of the game, though that worth slightly diminishes in the progress of the play; she may be said to be as valuable as twelve pawns. She attacks all the pieces by which she is attacked except the knight, and she draws the game by a continual check, or by stalemate, more easily than any piece on the board. The opposite king can never be nearer to her than the distance of a knight's move.

The *King* may be said to be invaluable,

for he can never be taken or exchanged. He alone is invested with the peculiar privilege of castling, or being transposed with the castle, when neither of the two pieces has been moved, when the king is not in check, and only once in the game; and as he cannot be attacked by the opposite king, there must always be one square at least between the contending monarchs. In the beginning of the game he is of little use, but towards the conclusion his importance greatly increases, and he should be brought into active operation.

SUMMARY STATEMENT OF THEIR VALUE.

A SINGLE *Pawn* cannot win, if its own king is so placed that he cannot cover it against the motions of the opposite king; but if he is, then it may win.

Two pawns against one must win generally; but the proprietor of the two pawns should be careful not to exchange one for his adversary's pawn, except to gain the position.

A *Pawn with a piece* must win in every

case except with a bishop, when the pawn is on the castle's file, and the bishop does not command the square where the pawn must go to queen.

Two *Knights*, without assistance, cannot checkmate.

Two *Bishops* by themselves may mate.

A *Knight with a Bishop* may mate.

A *Castle against a Knight* makes a drawn game.

As also does a *Castle against a Bishop.*

A *Castle with a Knight against a Castle* makes a drawn game.

A *Castle with a Bishop against a Castle* may win.

The *same against a Queen* makes a drawn game.

As does also a *Castle with a Knight against a Queen.*

A *Queen against a Bishop and a Knight* may win.

A *Castle against a Bishop or a Knight with two Pawns* makes a drawn game.

The *Queen against one Castle and two Pawns* makes a drawn game.

The proportionate value of the pieces has been estimated, by an eminent player, as follows:—

Pawn,	2	Bishop,	9¾
Castle,	15	Queen,	23¾
Knight,	9¼	King,	6½

The power of the king for attack or defence is as just stated, though for the principle of the game he is invaluable. The power of a pawn is 2, though, from its chance of promotion, its effective value is at 3¾.

PIECES GIVEN IN PLAYING ODDS.

When a pawn is given, it is the king's bishop's pawn.

If a knight be given, it is better to give the queen's than the king's knight.

If a bishop, the same observation holds.

If a castle, the queen's castle is always given.

THE LAWS OF THE GAME.

1. The board must be placed so that each player shall have a white square at his right

hand; and if either of them perceive, before four moves have been made, that it is improperly placed, he may insist on recommencing the game, but not afterwards.

2. If the players be on equal terms, lots must be cast for the first move; if odds are given, he who gives the piece is supposed to have the first move. After the first game, the move is taken alternately; if the game be drawn, he who began that game begins the next.

3. If a pawn or piece should have been forgotten at the beginning of a game, it is in the power of the adversary who has forgotten it either to permit the piece to be placed and to proceed, or to recommence the game.

4. If an agreement has been made that a piece should be given, and it has been forgotten until after four moves have been made, he who has suffered by the mistake has the right of choosing either to recommence or to proceed; though, should his adversary checkmate him, the game is nevertheless to be considered drawn, as a penalty on him who agreed to give the piece.

5. When once a piece has been touched it must be played, unless the party touching it said at the time *J'adoube;* but should a piece be displaced or overturned by accident, the party to whose set it belongs may replace it.

6. If any of an adversary's pieces be touched without saying *J'adoube*, he can oblige it to be taken; and in case a piece be touched which is not prisable, the party touching it must play his king if he can. If, however, he cannot, there is no penalty.

7. Should a player inadvertently take one of his own pieces with another, he may be compelled to move either of the two.

8. If a player move twice instead of once, his adversary has the choice of annulling or allowing the second move.

9. When once a piece has been dismissed from the hand, the party playing it cannot remove it; but so long as the finger is kept upon it, he can play it wherever he pleases, —that is to say, wherever the rules of the game allow.

10. No false move can be recalled after

the adversary's succeeding move, but the piece must remain on the square where it has been placed, even though that square be one to which it ought not to have been moved according to the rules of the game.

11. Every pawn that has reached an eighth or last square on the board is entitled to be changed for a queen, or any other piece that the player thinks proper.

12. Every pawn can, if the player choose, proceed two squares at its first move; but in such a case it may, in passing, be taken by any pawn which could have taken it if it had been moved only one square.

13. The king cannot exceed two squares to castle—that is, the castle must occupy the square on the side of that originally possessed by the king, and the latter must be posted on the other side of the castle.

14. The king cannot castle when in check, nor after having been moved, nor if, in passing, he were exposed to a check, nor with a castle which has been removed from its place. If a player castles when he should

not, he must play either the castle or the king—whichever he pleases.

15. If a player give check without warning, the adversary is not bound to notice it, and he may play as if such check did not exist; but should the former, in making the next move, give that warning, each must then retract his last move, as being false, and he that is under check must obviate it.

16. If a player warn of a check, and yet does not give it, and his opponent in consequence touch or move either his king or any other piece, he is allowed to retract so long as the first player has not completed his next move.

17. If a player touch a piece which he cannot move without exposing his king to check, he must play his king; though, if his king cannot be played, the mistake occasions no penalty.

18. Should a player have nothing else to move, his king being at the time out of check, and if he cannot be moved without going into check, the game is *stalemate*. In England,

stalemate makes a drawn game; while, in most other countries, the party stalemated loses.

19. When a player, at the conclusion, does not know how to give the difficult mates,—as, for instance, that of castle and a bishop against a castle, or of a knight and a bishop against a king,—at his adversary's request, fifty moves on each side must be appointed to terminate the game. If these be accomplished without a mate it is a drawn game. If, however, a player agree to checkmate with a particular piece or pawn, or on a particular square, or engage to force his adversary to stalemate or to checkmate him, he is not restricted to any number of moves.

20. Should any new situation arise, for the evil of which the laws provide no remedy, the bystanders should be appointed the umpires.

HINTS ON OPENING THE GAME.

Having given sufficient information respecting the several points of this interesting game, to make the reader perfectly acquaint-

ed with its rationale, we will now proceed to add a few hints as to the best method of working the knowledge which has been acquired.

A slight observation of the board, the men, and their object, will have sufficiently intimated that chess is a game especially requiring great care, circumspection, and forethought, and the reader will consequently be already apprised that the chance of ultimate success depends not a little upon the skill with which he opens his proceedings. A false step should never be made. To errors in judgment all are liable; but if he have not before attained to the experience in his intercourse in life, chess will teach the student that carelessness is a crime, and imprudence an unpardonable sin. It has been happily observed, that what is worth being done at all is worth being done well, and therefore in a pursuit of less importance than that which shall serve as an indication of intellectual grade in the intercourse of social communion, it could not be unwise to employ

prescience so as to render it useful as well as praiseworthy. Be careful, then, in all commencements of this super-excellent game, to have a prescribed plan,—better have a bad plan than no plan at all. The latter mode may by chance obtain the victory, but the former is not only much more likely to secure it, but is at the same time more consistent with the character of a rational being. The thing to be particularly observed is that every piece should have its object, and that object a part of one general design. In carrying such a design into execution, care should be taken that, if possible, every piece should be covered or protected by some subsequent proceeding, so that if one be lost to the adversary, it should not be with impunity, or without advancing the grand object, in some degree at least, of winning the game. A skilful player will turn a loss into an advantage.

It will always be wise to jeopardize the least important pieces first; thus the pawns should be first moved, and of these the kings,

queens, and bishops should be those first brought into play. By thus doing, the dignified pieces can be kept until an opportunity occurs of rendering them influentially active. By playing out pieces at the beginning of the game, an opponent has the opportunity of playing upon them with pawns, and thus having the chance of doing a great injury at little risk, or even if he should not take them, he makes them retire, and is enabled to open his game with more advantage.

HINTS FOR THE PROGRESS OF THE GAME.

Be careful not to crowd your game, that is, have too many pieces close together, for fear of choking the passage, so that you may not be impeded either in advancing or retreating, as circumstances may seem to render either course necessary.

If your game should happen to become crowded, free it as soon as possible by exchanging pieces and pawns, and let your king be castled as soon as possible.

On the other hand, it is always advisable to crowd your adversary's game soon and as much as possible; what is bad for you in your own case is good for you in his. The way in which this is to be effected is to attack his pieces when he plays them out before his pawns with your pawns; by so doing, you will make him lose moves and crowd him.

Avoid making an attack unless well prepared for it, and never advance a man unless you have something behind to protect him; and in the event of your not being able to bring one close enough in consequence of the nature of the play, take care to have your dispositions such that you may threaten, if you cannot take your opponent's piece.

If there be one particular quarter which you cannot defend, see if you cannot distract his attention, and disturb his operations by suddenly assuming a different mode of tactic. Attack him in a distant place where he does not expect it.

Take care always to have a sufficient num-

ber of pieces in advanced play, to meet, and if possible to overmatch your adversary's force; the fewer it can be done with, of course, the better, and as many of them pawns as you can manage.

Never move a man, if you can help it, without seeing at least four moves beforehand. A careful observation of the field will generally enable you to judge with tolerable accuracy what course the game will take, especially if you have been able to perceive the system your opponent has adopted. If he has no system, he ought to be easily beaten. Never lift a piece from its place until you have well considered whether any, and which of, your men may be exposed by its removal. There is in this game such a thing as being *checkmated by discovery*.

Never give a check without having some object to gain by it. By giving a useless check you may lose a move, if your opponent is either able to take or drive your piece away. Moreover, by such an unwise proceeding you may open his game, and enable

him to pour in a strong attack upon you when your weak one is over.

Avoid attacking your adversary's king without a sufficient force; and if your own king be attacked, and it be not in your power to return the compliment, offer exchanges with him. If he retires when you present a piece to exchange, he may lose a move, and thus you gain an advantage.

When you have formed a plan, do not be diverted from it without some very sufficient reason; and when your attack is prosperous, do not suffer the temptation of a piece or two, which your adversary may purposely throw in your way, in order that by taking it he may gain a move that would render your design abortive, induce you to refrain from following it up till you have checkmated him.

If, while pursuing a well planned attack, you perceive, by closely considering the moves beforehand, that you might break through your adversary's defence with the loss of a few pieces, do not let the apprehen-

sion of that injury deter you from proceeding, but take your measures with prudence, and rush on boldly to the end, sacrificing whatever is necessary to achieve your object. Victory is all you have to care for. These master-strokes make the finest games.

Never let your queen so stand before the king that your adversary, by bringing a castle or a bishop, might check your king; for if you do, you might lose the most valuable piece in your force, and have indeed hardly a chance to save her.

Do not suffer your adversary's knight, particularly if guarded, to check your king and queen, or your castle and king, or your queen and castle, or your two castles, at the same time: for, in the two first instances, as your king would be compelled to go out of check, your queen or castle must be lost; and, in the two last cases, a castle must at best be lost for a piece of far less value.

If you can effect it, invariably protect a piece with one of less value than itself; accordingly never guard a pawn by anything but a pawn, if you can help it.

Never let a guarded pawn of your adversary's fork two of your pieces.

A pawn well played will frequently cost an adversary a piece.

Never make a move without having your pieces so disposed that you can make a second move to remedy the injury of the first, if it prove unfortunate, or to support it if it be prosperous.

If playing to win the game only, whenever you have gained a pawn, or any other advantage, and are not in danger of losing the move thereby, make exchanges of pieces as frequently as you can.

Should there be three pawns each upon the board, you having one pawn on one side of the board and two on the other, and your adversary's three pawns are opposite to your two, march with your king to take his pawns, and if he protect them with his king, go on to queen with your single pawn; that is, go on to the last row of squares on the board, in order that it may obtain the power of a queen. Should he go to prevent it, take his pawns and push the others to queen.

If, towards the end of the game, each party has only three or four pawns on opposite sides of the board, the kings must endeavour to gain the move in order to win the game. For instance, if you bring your king opposed to your adversary's king, with only one square between you, you will have gained the move.

When one player has his king and one pawn on the board, and the other has his king only, the latter cannot lose the game, if he can bring his piece to be opposite to his adversary's king, with his pawn either beside or behind him, and with only one square between the two pieces.

When your adversary has a bishop and one pawn on the castle's line, and his bishop is not on the colour which commands the corner square which his pawn is going to, even if you have only your king, and can get into that corner, you may save the game by stalemate.

When the game is against you, and you have only your queen left in play, with your

king in stalemate, check your adversary's king continually, being particularly careful, however, not to do so where any of his pieces can be interposed so that he can make himself stale; by so doing, you will at length force him to take your queen, and thus conquer by being stalemate.

Be always careful not to crowd your adversary's king with your pieces, so as to prevent his having a move, lest you should lose by making him stalemate.

GENERAL HINTS ON THE PIECES.

BRING all your pieces into play, but, if possible, have none in danger.

A pawn standing alone, without an object, might as well be thrown away, unless your adversary be a greater blockhead than yourself, and unable to take that which you are good enough to offer him. Two pawns apart and near each other are weakness, and three apart and in a row exhibit something like fatuity. But two pawns together support each other, three together are very strong, but

four in a square are invincible,—some of them being almost certain of being made queens.

The pawns should always be kept as close in play as may be prudent. The castles, queen, and bishops, as they act from a distance, may be kept more remote. There will be seldom necessity to use the king until towards the termination of the game.

A much better description of the respective utility of the pieces can hardly be given, than by describing the king and queen as the centre and main body of an army, the bishops and knights as the wings, the castles as reserve, and the pawns as light troops and skirmishers, whose business it is to open the way for more mischievous instruments,—taking care, however, to remember that a feint may very often be advantageously turned into a real attack.

OPENING THE GAME.

We will now proceed to give a few practical examples of the best method of opening the game.

The plans most usually adopted are the following:*

1. Each player begins by moving his *King's Pawn two squares*, and the first player then moves his *King's Bishop to Queen's Bishop's fourth square;* this is called the KING'S BISHOP'S GAME.
2. Each player moves his *King's Pawn two squares*, and then the first player moves his *King's Knight to King's Bishop's third square;* this is called the KING'S KNIGHT'S GAME.
3. Each player moves his *King's Pawn two squares*, and then the first player moves his *Queen's Bishop's Pawn one square;* this is called the QUEEN'S BISHOP'S PAWN'S GAME.
4. Each player moves his *King's Pawn two squares*, and then the first player moves his *King's Bishop's Pawn two squares;* this is called the KING'S GAMBIT.

* Lewis.

5. Each player moves his *Queen's Pawn two squares*, and then the first player moves his *Queen's Bishop's Pawn two squares*; this is called the QUEEN'S GAMBIT.

Of these the first, second, and fourth, are those most generally used, as the variations which arise from them are both more numerous and entertaining.

EXAMPLES OF MOVES.

WE will further give, on the authority of Mr. Lewis, the mode of playing the King's Gambit, the most celebrated of these Games.

THE KING'S GAMBIT.

White.	*Red.*
1. K. P. 2 sq.	1. K. P. 2 sq.
2. K. B. P. 2 sq.	2. Q. to K. B. 4 s. ch.
3. K. Kt. P. 1 sq.	3. Q. to K. B. 3 sq.
4. K. B. P. takes P.	4. Q. takes P.
5. K. B. to K. Kt. 2 s.	5. Q. P. 2 sq.
6. Q. P. 2 sq.	6. Q. to K. 3 sq.
7. K. B. to K. 2 sq.	7. K. Kt. to K. B. 3 s.
8. C. R. to K. sq.	8. K. B. to K. 2 s.

The following is a variation of moves :

White.	*Red.*
	6. K. B. ch.
7. Q. B. 2 sq.	7. K. B. to Q. Kt. 3 s.

This is a bad move ; black should play King's Bishop to King's second square.

8. K. B. checks.	8. Q. B. P. 1 sq.
9. K. C. to K. sq. winning the Q.	

The following is a variation from the seventh move :

	8. K. m. anywhere.
9. C. to K. sq.	9. Q. removes.
10. C. to adv. K. sq. and checkmates white.	

SECOND GAME.

1. K. P. 2 sq.	1. K. P. 2 sq.
2. K. B. P. 2 sq.	2. Q. to K. B. 4 s. ch.
3. K. Kt. to K. B. 3 s.	3. K. Kt. P. 2 sq.
4. K. B. to Q. B. 4 sq.	4. K. B. P. 1 sq.
5. K. Kt. t. K. Kt. P.	5. P. takes Kt. (A)
6. Q. ch.	6. K. to his 2 sq.
7. Q. to K. B. 7 s.c.	7. K. to Q. 3 sq.
8. Q. to her 5 sq. c.	8. K. to his 2 sq.
9. Q. to K. 5 sq. checkmating.	

A different course may also be taken from the fifth move, which we give as follows, in which the white ought still to win:

White.	*Red.*
	5. Q. P. 2 sq.
6. Q. ch.	6. K. to 2 sq.
7. K. Kt. to B. K. 7 s.	7. Q. to K. sq.
8. Q. takes Q. P.	8. K. B. interposes.
9. K. Kt. takes C. ch.	

THE QUEEN'S GAMBIT.

THE Queen's Gambit, or, as it was sometimes called, the "Aleppo Gambit," from its having been the favourite game of Stamma, of Aleppo, is a very sound and instructive method of opening the game; less brilliant, because less hazardous, than the gambits on the King's side, but especially improving to the student, from the nicety and correctness of play on both sides which it demands. We find it noticed as early even as Diamiano and Lopez, and to have been subsequently examined by Salvio, Gianutio, and Carrera—by Stamma (who eulogizes it as the best of all

openings), by Cozio, Philidor, Lolli, Ercole del Rio, Sarratt, Lewis, La Bourdonnais, Petroff, Jaenisch, Walker, the German "Handbuch," the "Chess-Player's Chronicle," and admirably illustrated in the games between McDonnell and La Bourdonnais.

White.	*Red.*
1. P. to Q's 4th.	1. P. to Q's 4th.
2. P. to Q. B's 4th.	2. P. takes P.

These moves form the Queen's Gambit. But the best authorities have decided that it is unadvisable for black to take the pawn, and that his most prudent play is 2. P. to K's 3d. The refusal of the gambit is in accordance with the example of Salvio; but in declining it he proposes a less recommendable move, namely, 2. P. to Q. B's 4th.

3. P. to K's 3d.	3. P. to K's 4th.

Your move of 3. P. to K's 3d is that adopted in La Bourdonnais and McDonnell's games, and appears to be at least as good as 3. P. to K's 4th, although it is denounced by the older writers. You may also play without disadvantage 3. Q. Kt. to B's 3d.

Black plays correctly here in advancing his K. Pawn. If instead of this move he play 3. P. to K. B's 4th, you may answer 4. K. B. takes P., and on his then playing 4. P. to K's 3d, 5. Q. to her Kt.'s 3d. For the move 3. P. to Q. B's 4th, see the variation. And if he attempt to sustain the gambit pawn, you will easily obtain an advantage; for instance,—

White.	*Red.*
	3. P. to Q. Kt.'s 4th.
4. P. to Q. C's 4th.	4. P. to Q. B's 3d, or (A).
5. P. takes P.	5. P. takes P.
6. Q. to K. B's 3d.	

And you win a Piece.

(A.)

	4. B. to Q's 2d.
5. P. takes P.	5. B. takes P.
6. P. to Q. Kt.'s 3d.	6. Q. to her 4th
7. P. takes P.	7. B. takes P.
8. Q. to her C's 5th. (ch.)	

And again you win a Piece.

4. K. B. takes P.	4. P. takes Q. P.

If you play 4. P. takes K. P., black will have the better game; for example,—

White.	*Red.*
4. P. takes K. P.	4. Q. takes Q. (ch).
5. K. takes Q.	5. Q. Kt. to B's 3d.
6. K. Kt. to B's 3d.	6. Q. B. to K's 3d.
7. Q. Kt. to Q's 2d.	7. Castles.
8. K. to Q. B's 2d.	8. Q. Kt. to his 5th (ch).
9. K. to Q. B's 3d.	9. Kt. to Q's 6th.
10. B. takes Kt.	10. R. takes B. (ch).

And the game is in Black's favour.

5. P. takes P.	5. K. Kt. to B's 3d.
6. Q. Kt. to B's 3d.	6. K. B. to Q's 3d.
7. K. Kt. to B's 3d.	7. Q. Kt. to B's 3d.
8. Castles.	8. Castles.
9. P. to K. C's 3d.	9. P. to K. C's 3d.

The game is equal; but your P. is well placed, and you have still the move.

Variation, beginning at Black's 3d move.

White.	*Red.*
1. P. to Q's 4th.	1. P. to Q's 4th.
2. P. to Q. B's 4th.	2. P. takes P.
3. P. to K's 3d.	3. P. to Q. B's 4th.
4. B. takes P.	4. P. takes Q. P.
5. P. takes P.	5. Q. Kt. to B's 3d.

White.	*Red.*
6. K. Kt. to K's 2d.	6. P. to K's 4th.
7. Q. B. to K's 3d.	7. P. takes P.
8. Kt. takes P.	8. Kt. takes Kt.
9. B. takes Kt.	9. Q. to K's 2d. (ch).
10. K. B. to K's 2d.	10. Q. to her Kt's 5th, (ch).
11. Q. to her 2d.	11. Q. takes Q. (ch).
12. Kt. takes Q.	12. Kt. to K's 2d.

You have the superiority.

IRREGULAR OPENINGS.

Game the First.

White.	*Red.*
1. P. to K's 4th.	1. P. to Q. B's 4th.
2. P. to K. B's 4th.	2. P. to K's 3d.

In reply to your advance of the K. B. P., he may also play 2 Q. Kt. to B's 3d, as in the variation.

3. K. Kt. to B's 3d.	3. P. to Q's 4th.

The "Handbuch" recommends for you 3. B. to K's 2d, in preference to bringing out the Kt.

4. P. to K's 5th.	4. Q. Kt. to B's 3d.

You can take the P. instead of passing it,

but the opening will be still rather unfavourable for you.

4. P. takes Q. P.	4. P takes P.
5. B. to K's 2d.	5. K. B to Q's 3d.
6. P. to Q. B's 3d.	6. Q. Kt. to B's 3d.
7. P. to Q's 3d.	7. Q. to her B's 2d.

He has the better game.

5. P. to Q. B's 3d.	5. P. to K. B's 3d.
6. K. B. to Q's 3d.	6. K. Kt. to C's 3d.
7. K. B. to Q. B's 2d.	7. Q. to her Kt.'s 3d.

Black has the advantage.

Variation, beginning at Black's 2d move.

White.	*Black.*
1. P. to K's 4th.	1. P. to Q. B's 4th.
2. P. to K. B's 4th.	2. Q. Kt. to B's 3d.
3. K. Kt. to B's 3d.	3. P. to K's 3d.
4. B. to K's 2d.	4. P. to Q's 4th.

Your 4th move is advised by the authors of the "Handbuch." The usual play has been 4. P. to Q. B's 3d, or as Philidor proposes, 4. P. to Q's 4th. In the latter case, his best reply appears to be 4. P. to Q's 4th, and your position is inferior to his. If you play the former move, 4. P. to Q. B's 3d,

the game is one of difficulty for both parties, but he acquires a situation which is less assailable than yours. (*e. g.*)

White.	*Red.*
4. P. to Q. B's 3d.	4. P. to Q's 4th.
5. P. to K's 5th.	5. P. to K. B's 3d.
6. Q. Kt. to C's 3d.	6. K. Kt. to C's 3d.

(If you play 6. B. to Q's 3d, the position is the same as one we have previously been looking at.)

7. Q. Kt. to Q. B's 2d.	7. Q. to her Kt's 2d.
8. P. to Q's 4th.	8. Q. B. to Q's 2d.

Black will presently play his Q. C. to B's sq., and castle afterwards, having a good game.

5. P. to Q's 3d.	5. P. takes P.

This is the mode of play given in the "Handbuch," from whence these moves are taken, but I think Black's best policy, in similar situations, is not to exchange his men, but to develope his game as rapidly as possible. 5. P. to K. Kt's 3d, followed by K. B. to K. Kt's 2d, would greatly strengthen his game, by preventing the advance of your

pawns on the king's side, and by bringing his K. B. into commanding play.

White.	*Red.*
6. P. takes P.	6. Q. takes Q. (ch.)
7. B. takes Q.	7. K. Kt. to B's 3d.
8. Q. Kt. to B's 3d.	8. Q. B. to Q's 2d.
9. Q. B. to K's 3d.	9. Castles.

The game is even.

Game the Second.

THE FIANCHETTO.

White.	*Red.*
1. P. to K's 4th.	1. P. to Q. Kt's 3d.

Black's present move, which the Italians call "Il Fianchetto di Donna," although disapproved of by the earlier writers, may be made by the second player without harm if followed speedily by P. to K's 3d. and P. to Q. B's 4th. It is not, however, so advisable a mode of opening the game for the first player as the more customary moves, from its being essentially defensive.

2. P. to Q's 4th.	2. Q. B. to Q. Kt's 2d.
3. K. B. to Q's 3d.	3. P. to K's 3d.

For the consequences of his now playing 3. P. to K. Kt's 3d, followed by 4. K. B. to K. Kt's 2d, see the variation. He may, however, but without advantage, move 3. P. to K. B's 4th, instead of the move in the text. (*e. g.*)

White.	*Red.*
	3. P. to K. B's 4th.
4. P. takes P.	4. B. takes K. Kt. P.
5. Q. to K. C's 5th. (ch.)	5. P. to K. Kt's 3d.
6. P. takes P.	6. B. to K. Kt's 2d.

(If 6. K. Kt. to B's 3d, you mate him in two moves.)

7. P. takes P. (dis. ch.)	7. K. to B's sq.
8. P. takes Kt., becoming a Q. (ch.)	8. K. takes Q.
9. Q. to K. Kt's 4th.	9. B. takes C.
10. P. to K. C's 4th.	10. P. to K's 3d.
11. P. to K. C's 5th.	

You have a better game than he has.

4. P. to K.B's 4th.	4. P. to Q's 4th.

If he play 4. P. to K. B's 4th, you answer with 5. Q. to K's 2d, and soon obtain an advantage.

White.	*Red.*
5. P. to K's 5th.	5. P. to Q. B's 4th.
6. P. to Q. B's 3d.	6. K. Kt. to K. C's 3d.

The game appears to be equal.

Variation, beginning at Black's 3d move.

1. P. to K's 4th.	1. P. to Q. Kt's 3d.
2. P. to Q's 4th.	2. B. to Q. Kt's 2d.
3. B. to Q's 3d.	3. P. to K. Kt's 3d.
4. P. to K. B's 4th.	4. B. to K. Kt's 2d.
5. K. Kt. to B's 3d.	5. P. to Q's 3d.

If he play 5. P. to K's 3d, then Jaenisch proceeds thus:—

	5. P. to K's 3d.
6. P. to Q. B's 3d.	6. P. to Q. B's 4th.
7. Q. B. to K's 3d.	7. P. to Q's 3d.
8. Q. Kt. to Q's 2d.	8. K. Kt. to K's 2d.
9. Castles.	

With a good game.

6. Q. B. to K's 3d.	6. Q. Kt. to Q's 2d.
7. P. to Q. B's 4th.	7. P. to K's 3d.
8. Q. Kt. to B's 3d.	8. K. Kt. to K's 2d.
9. Q. to K's 2d.	9. Castles.
10. Castles on Q's side.	10. P. to K. B's 4th.

White.	*Red.*
11. K. Kt to his 5th.	11. P. takes K. P.
12. B. takes P.	12. B. takes B.
13. Q. Kt. takes B.	

You have the better game.

MATCH OF THE LONDON AND EDINBURGH CLUBS.

We cannot give a better example of skill in the Game of Chess, and containing instances of the several moves, than in the detail of the celebrated contest between the London and the Edinburgh Clubs, which lasted through the years 1824-5-6-7 and 1828.

The London Club took the white set, and the Edinburgh the black; the former having the first move.

White.	*Black.*
1. K. P. 2 sq.	1. K. P. 2 sq.
2. K. Kt. to K. B. 3 s.	2. Q. Kt. to Q. B. 3 s.
3. Q. P. 2 sq.	3. K. P. takes P.
4. K. B. to Q. B. 4 s	4. K. B. to Q. B. 4 s.
5. Q. B. P. 1 sq.	5. Q. to K. 2 sq.
6. K. Castles.	6. P. takes P.
7. Q. Kt. takes P.	7. Q. P. 1 sq.

	White.	*Black.*
8.	Q. Kt. to ad. Q. 4s.	8. Q. to her 2. sq.
9.	Q. Kt. P. 2 sq.	9. Q. Kt. takes P.
10.	Q. Kt. takes Kt.	10. K. B. takes Kt.
11.	K. Kt. to adv. K. Kt. 4 sq.	11. K. Kt. to K. C. 3 s.
12.	Q. B. to Q. Kt. 2 s.	12. K. to K. B. sq.
13.	Q. to Q. Kt. 3 s.	13. Q. to K. 2 sq.
14.	K. Kt. ta. K. B. P.	14. K. Kt. takes Kt.
15.	Q. takes K. B.	15. K. Kt. to K. 4 s.
16.	K. B. P. 2 sq.	16. Kt. takes K. B.
17.	Q. takes Kt.	17. Q. to K. B. 2 s.
18.	Q. to Q. B. 3 s.	18. Q. B. to K. 3 sq.
19.	K. B. P. 1 sq.	19. Q. B. to adv. Q. B. 4 sq.
20.	K. C. to K. B. 4 s.	20. Q. Kt. P. 2 sq.
21.	K. P. 1 sq.	21. P. takes P.
22.	Q. takes P.	22. K. C. P. 1 sq.
23.	Q. C. to K. sq.	23. K. C. to K. C. 2 s.
24.	K. B. P. 1 sq.	24. K. Kt. P. 2 sq.
25.	K. C. to ad K. B. 4s.	25. Q. C. P. 2 sq.
26.	Q. to adv. Q. B. 4 sq. chg.	26. K. to K. Kt. sq.
27.	K. C. takes P. cg.	27. P. takes C.
28.	Q. takes P. chg.	28. K. to K. B. sq.

White.	*Black.*
29. B. to Q. 4 sq.	29. B. to K. 3 sq.
30. Q. to adv. Q. B. 4 sq. chg.	30. K. to K. Kt. sq.
31. Q. to. adv. K. Kt. 4 sq. chg.	31. K. to K. B. sq.
32. Q. B. checks.	32. K. to his sq.
33. Q. to adv. Q. 4 sq.	33. Q. C. to its 3. sq.
34. Q. to adv. Q. Kt. 2 sq.	34. Q. to K. C. 4 sq.
35. K. B. P. checks.	35. K. takes P.
36. C. to K.B. sq. chg.	36. K. to Kt. 3 sq.
37. Q. to K. 4 sq. chg.	37. Bishop interp.
38. Q. to adv. K. s. cg.	38. C. interposes.
39. Q. to adv. K. Kt. sq. chg.	39. K. to K. B. 3 sq.
40. K. Kt. P. 2 sq.	40. Q. C. to its sq.
41. Q. takes Q. C.	41. Q. takes P. chg.
42. K. to K. C. sq.	42. C. to Q. 2 sq.
43. B. to Q. C. 3 sq.	43. K. to K. B. 2 sq.
44. Q. to adv. Q.B. 3s.	44. C. to adv. Q. sq.
45. Q. takes Q. Kt. P.	45. Q. to ad. K. 4 s. cg.
46. K. to K. Kt. sq.	46. K. to K. Kt. 3 sq.
47. Q. to Q. Kt. 2 sq.	47. Q. to adv. K. Kt. 4 sq. chg.
48. Q. to K. Kt. 2 sq.	48. B. takes Q. chg.

White.	*Black.*
49. K. takes Q.	49. B. to adv. K. C. 3 sq. chg.
50. K. takes B.	50. C. takes C.
51. B. to adv. K. 2 sq.	51. Q. C. P. 1 sq.
52. Q. C. P. 1 sq.	52. C. to K. B. 4 sq.

The London club resigned the game. They had it in their own hands till the unfortunate sacrifice of the castle at the twenty-seventh move. Mr. Lewis has demonstrated, in his excellent edition of *Match Games*, that if they had checked with their queen at adverse queen's bishop's fourth square at the twenty-fourth move, and then had played queen's castle to adverse king's second square, they might have won. Even after they had sacrificed the castle, they might have drawn the game by a perpetual check, by checking again with queen at adverse queen's bishop's fourth square at the thirty-second move, and then at adverse king's knight's fourth square, and other moves in accordance with them.

TECHNICAL TERMS USED IN CHESS.

Castling is a combined move of the King and the Castle, which is allowed to be made once in the game, and which is effected as follows:—

First, with the King's Castle.—The castle must be placed at the king's bishop's square, and the king at the king's knight's square.

Secondly, with the Queen's Castle.—The castle must be placed on the queen's square, and the king on the queen's bishop's square.

In order to be able to castle, the space between the king and the castle must be unoccupied: neither the king nor the castle must have moved, and the squares over which the king has to move must, at the time, be free from any attack of the adverse party.

Double Pawn. When two pawns of the same colour are on the same file, the more advanced pawn is called a double pawn.

Passed Pawn is a pawn no longer obstructed by a pawn, either on its own file or on an adjoining one.

To gain the Exchange. When a player gains a castle for a bishop or a knight, he is said to gain the exchange, the former piece being more valuable than either of the latter.

Gambit is a corrupted word, derived from the Italian *gambetto*, signifying to trip up, or rather, a tripping up, of the heels. We have given examples of the opening both of the king's and queen's gambits, as well as of the game of the former, in the preceding pages. It was called the *Gambit* of *Aleppo* by Stamma, a native of that place, who published a good analysis of the opening; the term was afterwards adopted by the celebrated Philidor.

The *Muzio Gambit* is, perhaps, the most brilliant opening ever invented; it is constituted by the sacrifice of a knight, in the following manner:—

Red.	*White.*
1. K. P. 2 sq.	1. K. P. 2 sq.
2. K. B. P. 2 sq.	2. P. takes P.
3. K.Kt. to K.B. 3d sq.	3. K. Kt. P. 2 sq.
4. K.B. to Q.B. 4th sq.	4. K. Kt. P. 1 sq.
5. Castles.	5. K. Kt. P. ta. Kt.

The *Salvio and Cunningham Gambits* are also varieties of the King's Gambit.

The *Lopez Gambit* begins in the following manner; the K. B. P. is not sacrificed until the fourth or fifth move:—

White.	*Red.*
1. K. P. 2 sq.	1. K. P. 2 sq.
2. K. B. to Q. B. 4th sq.	2. K. B. to Q. B. 4 sq.
3. Q. to K. 2d sq.	3. Q. P. 1 sq.
4. K. B. P. 2 sq.	

The *Bishop's Gambit* is when the first player moves his king's bishop to the queen's bishop's fourth square at his third move, instead of king's knight to king's bishop's third square.

Minor Piece is an appellation common to the bishop and knight.

En Prise. A piece is said to be *en prise* when it may be taken, unless it is moved.

Check is an attack made on the king by a piece or pawn, and intimates that he is in danger.

Check by discovery occurs by the remo

of a piece having another behind it, which, when laid open, puts the king into check. Thus, if the white king be at his own square, the red queen at her king's square, and a red knight at adverse king's third square; by playing the knight to adverse king's knight's fourth square, check by discovery is given by the queen. If the knight be played to adverse queen's bishop's second square, or king's knight's second square, *double check* is given.

A perpetual check is an alternation of checks, in which the king only escapes one to be subjected to another. It may be effected in this way. Suppose the pieces to be placed in the following positions :—

Red.	*White.*
King at K. Kt. sq.	K. at K. C. sq.
Pawn at K. Kt's. 2d sq.	Q. at K. sq.
Q. at adv. Q. C. 2d sq.	
C. at adv. Q. C. 3d sq.	

In this position white, having the move, can draw the game by checking at adverse king's square, and then at adverse king's

castle's fourth square, and again at adverse king's square; and so on without end.

Stalemate is the name given to the termination of the game, when the king of one of the parties is so placed that, though not in check, he cannot move without going into check, and his player has nothing else to move. Upon stalemate being given, the game is considered drawn. For this there appears no reason; for it is, to all intents and purposes, a victory, and in some countries they act, we think, more wisely in considering it as such.

Formerly the absurdity was still greater, for it was the rule that the player whose king was stalemated won the game; and such an impression, even now, is not uncommon, but that rule has, with great propriety, now been for a long time altered. The following is an example of stalemate :—

White.	*Red.*
1. K. at K. C. sq.	1. K. at K. C. sq.
	2. Q. at adv. K. B. sq.

White has the move, and is consequently stalemated.

Another position,—

White.	*Red.*
1. K. at K. C. sq.	1. K. at K. C. sq.
2. B. at K. C. 2 sq.	2. Q. at adv. K. 2 sq.
	3. C. at K. C. 2 sq.

White has to move, and he cannot do so without his king going into check of the queen, or move his bishop without being exposed to the check of the castle, and he is consequently stalemated.

Drawn Game occurs when neither party can checkmate the other, which may happen in several ways. First, the force left on the board may be insufficient, as is the case when there is only a king and a bishop, or a knight, or both knights, against an opposite king. Secondly, where there is a sufficient force, but the player is unable to checkmate with it. The rule we have given in a preceding page, on the authority of Lewis, will instance this matter: viz. that if a player be left with a castle and a bishop against a castle, with both bishops, or with a knight and bishop, against a king, he must checkmate his adver-

sary in fifty moves on each side at most. Of those modes of checkmating—the first is very difficult, the second comparatively easy, and the third uncertain. Philidor asserted that it could always be forced, but succeeding writers have affirmed that in any "indifferent position the game is drawn." Thirdly, by a perpetual check. Fourthly, when both players act on the defensive, and refrain from attack. Fifthly, when both players have an equal but small force. Sixthly, in the instance adduced in the preceding paragraph when one of the kings is stalemated.

Checkmate, or the winning of the game. When the king is checked, and cannot move out of check, capture the piece by which he is checked, or interpose any piece between himself and ruin, he is *checkmated*, and the game is won by the player who gives *checkmate*.

CONCLUSION.

We have thus given as full an account of the Game of Chess, and the best mode of playing it, as our necessarily confined limits would allow.

The best proof that could be adduced of the excellence of this game as a recreation is found in the circumstance, that the advice prescribed for the guidance of a young player, if transferred to higher purposes, will be discovered to be equally applicable to the concerns of life as they are for the attainment of victory in this searching but quiet and pleasing test of intellectual prowess.

THE END.